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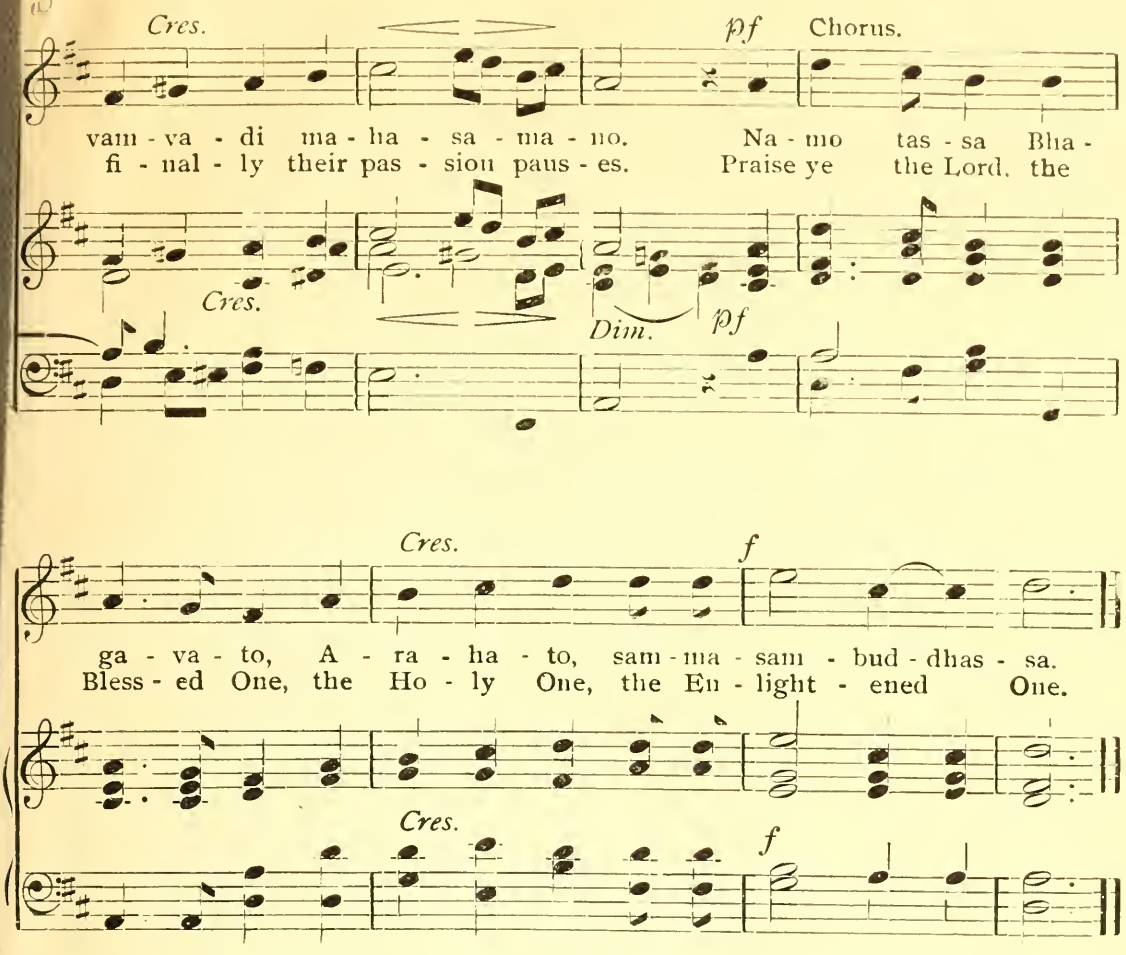

THE TREES, THE ROCKS, AND THE WATERS.

THE TREES.

They've learned Life's lesson well.
Spring—their tiring-maid,
Whispered it while she served,
Charming their quickened thought to sweetness;
Whispered it till weeping;
Weeping for sympathy.
Weeping till they smiled,
Like gems, in the following sun-gleam,
For sympathy.

Summer sought their sheltering arms,
Fleeing from Summer's self:
Shrinking sought their grateful shade,
At thought of her ungrateful task
To press to parched, longing lips,
A mocking chalice.

Autumn,—calculating coquette!
Kissed them till they blushed,—
In leafy glory;
Kissed them till they deemed the dying day,
But vanquished rival.

Kissed them till they stood, her liveried slaves;
Bending in tropic ecstacy,
Casting all their riches
At her vanishing feet:
Waking not from their mad love-dream,
Till roused by Winter's relentless grasp;
Then, taking hood of snow,
Hoping,—through icy penance, to gain
A better for the old love;
A better for the old life;
Hoping now, that when the End comes,
They'll bloom immortal
By the Chrystal Stream.

THE ROCKS.

Who sings their charms?
Who does them reverence?

Upforced from earth's depths,
Upraised to throne and crown,
They moss-bedeck themselves;
They vine-enwreath themselves.
In differing glory, then, they rule;
Rule both land and sea.

Captives of hammer and chisel,
They marshal themselves in strength and grace.
Yet—swayed by primal purpose,
They're loyal to ivy and mould:
Yet—swayed by primal purpose,
They court disorder;
God's pictured disorder;
Seemingly planless disorder.

In concordant lines are bird and flower.
Earth's chiefest glory-source;
Earth's Architect's chiefest earthly things;
Whose use contrasts Nature's harmonies,
With seemingly lawless, errant force;
These tell him, who sees aright,
God caused man's love for pictures:
Pictures, showing—by fragment-parts—
Man's life, as like themselves.
These tell him God forms, with broken hearts,
Heaven's Glory-Scenes.

Broken rocks!
Broken hearts!
Earth's Architects chiefest earthly things:
Heaven's Architect's chiefest heavenly things.

THE WATERS.

Envious waters! envious of earth.
With green eyes, envious to madness.
No heart have they for love:
Envy has no heart.
Their creed, that luring myth;
That sea-dream,—
The moon's dowry of power,
To make them live, move, and be strong.

They fawn, submissivly, to Luna;
They propitiate her with wave-offerings;
Offerings of homage.
They murmur and sob and thunder to her,
Praying for Earth's subjection;
Loving, gracious Earth!
Thus they pray; kissing Earth's feet,
In seeming loyalty.

The waters are hypocrites;
Courtly, treacherous hypocrites;
Human in treachery.
The waters are greedy of all things;
Remorselessly greedy; pitiless in greed.
The waters are human in greed.

Offended Æolus lashes the treacherous waters;
Scourges them till they writhe and foam,
And flood the marsh-land.
The souls of treacherous men, transmigrated,
Æolus torments.

Treacherous, huddling wave-crests are they.
These shivering souls;
These cowardly souls;
Spectral and wan.

These trembling wave-crests; parasites;
Unstabler are they than the waves that bear them.

Envious waters!
Faithless waters!

"No more sea," the Good Book reads:
When this globe takes fore-told newness;
When this globe is freed from evil;
No More Sea!

C. Crozat Converse.

THE CORNPLANTER MEDAL.

Th idea of a medal, in recognition of research among the Iroquois Indians, first occurred to me in November 1901, when I was making some studies at Onondaga, New York. Since boyhood I have known one an another of those who have notably contributed to our knowledge of these most important and interesting tribes. Some of these workers, though diligent and profound students, have lived and died unknown outside of the communities in which they lived; others, while recognised as authorities in the world of investigators, have been little appreciated in their own homes. It seemed that the founding and endowing of a medal, to be given in public acknowledgment to such workers, might be worth while. I believed that it would be easy to interest some man of wealth, born and reared within the old Iroquois area, in establishing such a medal. This belief was a mistake.

At about the same time I came to know Jesse Cornplanter and his pictures. Jesse was a twelve-year old Seneca boy, of pure blood, who delighted in making pen-and-ink drawings of Indian life—games, dances, etc. Without being a genius, his work was really good for an untaught Indian boy. Some of his pictures had already attracted attention, and two or three had been printed. The pictures show firmness of line, boldness, and good skill in grouping. It seemed desirable to preserve some examples of this work, especially as writers have been accustomed to deny artistic ability to the Iroquois.

No man of wealth having been found, who desired to establish the medal, it was decided to combine the two aims of founding the medal and preserving samples of Jesse's drawings, making the one end contribute to the other. Jesse was employed to draw a series of fifteen pictures representing Iroquois games and dances, as follows: (1) Game of Peach Stones and Bowl, (2) Women's Football Game, (3) Game of Javelin, (4) Game of Snowsnakes, (5) Great Feather Dance, (6) Hands-Joined Dance, (7) Seneca Indian War Dance, (8) Fish Dance, (9) Green Corn Dance, (10) False-Face Dancers (two are doorkeepers), (11) Husk-Face Dancers, (12) False-Face Dancers Crawling Into the Council House, (13) False-Face Dancers Arriving at the Council House, (14) False-Face Dancers Sitting in the Council House, (15) The Doorkeepers' Dance.

Nine gentlemen (Milward Adams, Chicago; Joseph G. Butler, Jr., Youngstown, Ohio; Charles A. Ficke, Davenport, Iowa; Frank G. Logan, Chicago; Harold F. McCormick, Chicago; William H. Moffitt, New York; W. Clement Putnam, Davenport, Iowa; Frank W. Richardson, Auburn, New York; Frederick Starr, Chicago) contributed the money necessary for engraving and printing these pictures, with the understanding that they were to be sold to aid in establishing the medal. The sale of these pictures is still in progress and has warranted the cutting of the dies and the making of a first strike of the medal. After the cost of the founding of the medal has been fully met, further sales of the pictures will be devoted to the conduct of researches among the Iroquois.

The medal is called *The Cornplanter Medal for Iroquois Research,* from the boy artist and in honor of the famous Seneca chieftain, who figured conspicuously in the last part of the eighteenth century and the early part of the nineteenth century. It measures 54 mm. in diameter and is of silver. On the obverse is a profile portrait of the Cornplanter and the legend *The Corn-*

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